

chiaroscuro. He presents a world in soft focus, where all the details, including the texts of urban signage, are dissolved by a brushy lens.

While many of his midsize canvases here depicted cityscapes from towering, distant points of view whereby automobiles careen out of long photographic exposures, a few of the images closed in on intimate portraits of singular, or groups of, estranged figures. *Sanctuary I* (2011) is a bedroom scene in which a seated woman faces away from the viewer and toward a curtain-drawn window. The painting's sienna-and-umber-drenched illumination from a single bedside lamp recalls the kind of timelessness conveyed by Edward Hopper. That sense also persisted among the blocky suite of pensive urban cityscapes.

The most striking and mysterious image in the show was *The Contortionists* (2011), a portrait of two entangled bicycles, secured to a post yet battered, dismantled, and totally incapacitated. It's a common sight on the sidewalks of Williamsburg, Brooklyn, a New York neighborhood that provided the source for many of Cogan's canvases. This particular painting stands as a poignant and eloquent reminder of urban disuse and neglect. Ultimately, the ensnared bicycles reflect the melancholic emotional timbre of Kim Cogan's New York.

—Greg Lindquist

Kim Cogan

Gallery Henoeh

San Francisco-based artist Kim Cogan paints a New York largely enveloped in a contemplative twilight often leading into darkness. The images in this show were like a travelogue of quintessential New York vistas and scenes. Overall, the effect produced was that of a starry-eyed observer perceiving the isolation of contemporary urban life. It suggested a West Coast take on New York. Cogan delivers this brooding feeling of alienation with an adept and dramatic use of



Kim Cogan, *The Contortionists*, 2011, oil on canvas, 20" x 20".
Gallery Henoeh.